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Charles Storm van's Gravesande

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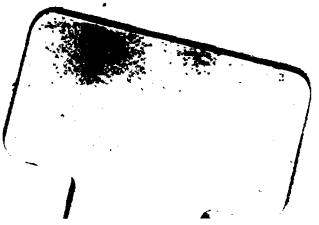

MUSEUM OF FINE ARTS.

CATALOGUE

OF

ETCHINGS AND DRY-POINTS

BY

CHARLES STORM VAN'S GRAVESANDE.

Exhibited at the Museum January and February, 1887.

TOGETHER WITH A COMPLETE LIST OF THE TITLES OF HIS WORKS.

BOSTON:
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PREFACE.

In this exhibition of Van's Gravesande's etchings no attempt has been made to present a complete collection of the artist's work. Such an exhibition was held two years ago in New York by the well-known print-seller and publisher, Mr. Frederick Keppel, and included impressions from all the plates published up to that time, indicated by the numbers of the catalogue 1 to 188. Of this part of Van's Gravesande's work only a fairly representative collection has been brought together; while of the plates actually finished since January, 1885, all but a few unimportant or unpublished ones are now shown.

The present catalogue gives, however, for the convenience of amateurs, and for the sake of permanent record, the titles of all his plates, two hundred and forty in number, of which one hundred and fifty are exhibited. Only such details have been added as were deemed essential. A fuller catalogue is in preparation by the writer in conjunction with the artist.

Mr. Hamerton, in the second edition of "Etching and Etchers," devotes a chapter to the work of Van's Gravesande, in which he notices a few of his earlier plates (Nos. 38, 46, 45, 25, 75 and 60), and characterizes them as the work of an etcher "who is gifted with the rare power of etching simply and beautifully at the same time,—one of the few who express ideas of their own directly and harmoniously."

Of No. 46, Mill on the Banks of the Gein, near Abcoude, he says: "This is one of the most perfect etchings produced by the modern schools,'—a perfect model for three great

qualities whose union is rare indeed. It is both very tender and very strong, and at the same time very reserved in the best and wisest way. So perfect is it, indeed, that if I were restricted to the possession of six modern etchings, this should be one of them."

These words, without discussing their justice here, have undoubtedly led some amateurs to place a value upon the artist's earlier work, at least out of proportion to a just estimate of his later work, especially in dry-point; for it is believed by those who have arranged this collection that while it does full justice to his early style, his later plates exhibit qualities not inferior, and at the same time as distinctly individual and progressive.

That impressions of the former are rare — the insane joy of a collector — is just as true of many of his finest dry-points. On the other hand, while these reveal no cheap condescension to the demands of the market, the gain in boldness and freedom, in the mastery of technical difficulties, is everywhere apparent. This would indeed be a sorry gain, were it at the expense of genuine feeling and sympathetic rendering of effect; or were its evident object only the sustaining of a reputation for originality. But the freshness of feeling which makes the lasting charm of such plates as Nos. 7, 10, 11, 25, 30, 34, 43, 55, 63, 88, 93, 106, 119, 121, 135, 147, in spite of technical deficiencies in some of the earliest, and undue hardness in others, is not a lost quality, as an examination of Nos. 157, 158, 164, 171, 173, 179, 182, 184, 186, 196, 200, 211, 216, 224, 227, 230, will abundantly prove.

That "tender and delicate beauty" which was remarkable in the earlier numbers seems often replaced by a more manly and vigorous yet rarely over-bold recording of impressions and still the same "subtly intelligent observation" of nature, whether this be of the effect of waving grass or rippled water-surface, of distant figures, of morning mists, of noon-

day heats or of evening coolness, appears in the last as in the first.

It would be strange if in the course of two hundred and forty numbers there could be seen no signs of flagging interest, nothing which in an artist forced to work for bread would show that his heart was elsewhere, or that his needle was moving slowly under the spur of a commission, where the subject was perhaps dictated to him by the dealer. Van's Gravesande, delivered from this necessity which has embittered the lives and limited the true work of so many artists, seems also for the most part to escape a danger that so often proves fatal to any real progress. Rarely, if ever, has his skill in the rendering of any object, reflections, or water, quiet and in motion, or the delicate foliage of spring, caused him to be so satisfied with the performance, that we feel it has become a mannerism. It is always instinct with life and feeling. Nor do many of his plates suggest frankly the manner or the feeling of other etchers, as he cannot be said to owe his own style to the influence of any one master; though always cordially appreciative of the work of other men, he has achieved a style as markedly his own as any of his great contemporaries. And this style is the result of an acute observation of subtle phenomena in nature, combined with a remarkable temperance in the use of means of interpretation, together with an actual love for the objects rendered. It is easy to see that he is fond of water and boats, that all the aspects of shore life and fishing villages have a fascination for him, that he is none the less impressed by the barren wastes of moorland, and the sullen terror of lonely cliffs, that the weirdness and mystery of nature take strong hold of his imagination, but his real power lies in the rendering of sun-glinted waters, over which freshening breezes speed, of luminous expanses of tranquil lake and sky, soft shadows

of evening, that hang over town and river, of boats drifting lazily with the stream, or tugging at their anchors while their sails flap in the wind. Yet his versatility is so great that even when this is said, one must acknowledge the power and impressiveness of such renderings of forest wildness, as in Nos. 25 and 209, plates which could hardly be surpassed for boldness and freedom. The same is true of a different subject, No. 171, Druidic stones at Carnac, Brittany, where not only are rock surface and outline given with admirable precision, but we are made to feel all the grimness and mystery which attach themselves to these relics of an ancient faith.

Van's Gravesande has not the marvellous delicacy and at the same time unerring surety of line which some of Whistler's plates exhibit. He has not the dash and *verve* of Seymour Haden at his best, but he has other qualities, certain qualities of heart and mind as well as of hand and eye, which are not in the gift of all etchers. His strength is never wholly without tenderness, nor is his delicacy ever without serious purpose. He has that charming hesitancy, that almost childlike shyness, which makes us feel that we are in the presence of a refined imagination, — the very opposite of the affronting dexterity noticeable in many modern etchers. His work exhibits, in short, a ~~sanity~~ sanity which recalls the spirit of Méryon, a healthful rightness and directness which attracts and holds.

Van's Gravesande is a Dutchman, born in ~~Boeda~~ Buda in 1841, but now a resident of Bruxelles, whither he came in 1868, after completing his law studies the year before at the University of Leyden. In quitting a legal career for that of art he had to encounter a natural opposition on the part of his family and friends, but this did not deter him from devoting himself entirely to his new calling. It was Félicien Rops, the Belgian etcher, who first suggested to him the use

of the needle, and who claimed him in after days as a pupil, though his instruction amounted to nothing more than a long talk on the subject. The etching by Rops which is exhibited has few traces of any affinity with his "pupil's" work. His first plates were made in 1868, as the impression of No. 2 plainly shows; they are defective in treatment, besides being clumsily printed, yet they show a real sense of those effects in nature which he is striving to express. Few pupils of an etching class would to-day think of printing or publishing such crude attempts as these are technically, but this is part of the *naiveté* of the real artist. In 1872 he published a set of thirteen etchings which were cordially received by artists and critics. Among them are the three (Nos. 25, 45, 46), of which Mr. Hamerton writes with such enthusiasm. No. 46 was afterwards reproduced in a large drypoint (No. 184). This was followed by a second series in 1873, and a third and fourth in 1877 and 1880. Each one of these sets contained plates worthy of especial mention; each one shows a real progress in knowledge and ability to render harmonious effects, as well as a wider range of observation. The last two sets also were more carefully selected as to natural harmony or relation of subject, which alone can warrant the publication of etchings in this manner; the size of plate was more nearly uniform, and the paper more satisfactory than in the previous sets. The title-page of the 1877 set (No. 98) indicates in a way the real purpose of the artist in his work to raise a monument to his native land by the rendering of those aspects which are most characteristic of its scenery. But though its broad sail, bearing the words "La Hollande," is set, the boat drifts leisurely on a tranquil river, assuring us that we are to be in no haste to come to the end of our voyage of discovery. Many of the subjects of the earlier, as of his later plates, are taken from the vicinity of Dordrecht, and the shallow waters of the Bies-

bosch (see Nos. 90, 125), a vast mass of weed-covered islands, where in 1421 the sea broke in suddenly and swallowed up seventy-two villages with a hundred thousand people. This catastrophe lends its own gloom to the prevailing mystery of "Hulks in the Biesbosch" (No. 125). No. 140, which follows the title-page of the series 1880, is the first original plate made by dry-point, though No. 5, more by accident than with intention, was produced in the same way.

This plate, No. 140, made in 1880, after a visit to London and the studio of Fred. Goulding, was not published till 1886. It was followed in that same year and the following by a number of dry-points, evincing great skill in the handling of this difficult method, and a sure appreciation of its relation to the rendering of atmospheric effects. "I went on by that way," he writes, "because it saved me the trouble of varnishing, and all the bores of biting, etc." "I like, too, the difficulty, the resistance of dry-point."

It was a new means of expression, of interpretation, which after many experiments, many failures, no doubt, led to the production of such plates as Nos. 160, 164, 173, 186. These may fairly be termed "great works," to quote from a recent letter of Mr. S. R. Koehler, in the "Kunst-Chronik," who though no enthusiast for this method, is ready to acknowledge the skill and power of Van's Gravesande in the treatment of it.

In 1884 a set of dry-points was made, "Schetsen (Sketches) in Holland," twelve plates with index-plate (in which alone bitings occur) and a title-page, "The Maas" (No. 200), to my thinking the best of the whole. Between the publication of this set and the most recent ones, but one dry-point calls for especial notice, No. 208, A Study of Flowers. Here, in spite of evident deficiency, a real triumph has been achieved; roses have been carefully and faithfully etched before, the delicacy of petal in its varying texture

scrupulously imitated; here, if ever, they are painted in their lushness, a sudden inspiration which the artist himself would not be able, I fancy, to reproduce in cold blood.

Of the plates published in 1886, — Nos. 218 to 240, inclusive, — want of space and time prevents me from writing in detail. There is again a set of dry-points, "In Holland's Duinen" (Downs), with title-page, No. 230. Conspicuous among them, however, are three bitten plates, Nos. 227, 228, 235, which invite comparison with Nos. 25, 125, 171, 209, before alluded to. The artist has plainly not lost his power over the etching needle, nor is the tone gained by resort to any trick of the printer's art. "The Light-house at Katwyk" (No. 227), as well as the dry-points, warrants the assertion already made, that in his latest work the artist shows no letting-down, but rather a progressive individuality.

Several of his plates are made from sketches in oil. Among the early ones, No. 21 is from a water-color.

It only remains for me to say, that to Mr. Howard Mansfield and Mr. S. P. Avery, of New York, and Mr. W. E. Collins, of Hartford, Conn., thanks are due for the generous contribution of rare prints.

R. A. RICE.

WILLIAMSTOWN, MASS., Jan. 17, 1887.

A LIST OF THE TITLES

OF THE WORKS IN

ETCHING AND DRY-POINT,

BY

C. STORM VAN'S GRAVESANDE.

THE TITLES OF THE PRINTS EXHIBITED ARE BROUGHT OUT TO THE LEFT-HAND MARGIN.

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1. The Ruins of Poilvache near Dinant. (Reproduction in heliogravure.) Plate destroyed. From the original plate only two proofs were printed.

2. View of Dinant. Two states. First state exhibited. Plate destroyed.

3. A Lancha on the Adour. Three states. Second state exhibited. Plate destroyed.

4. Valley of Venasca at the foot of the Maladetta. Plate destroyed.

5. Types of Jews at Amsterdam. Dry-point, after A. Allebé. Plate destroyed.

6. At Franc Marteau, near Dinant. Three states. Plate destroyed.

7. Souvenir of Noord Deuringen (Holland). Two states. Second state exhibited. Plate destroyed.

8. Landscape at Noord Deuringen. Two states. Plate destroyed.

9. On the banks of the Maas. Five states. Plate destroyed.

10. The Vecht at Nordhorn (Frontier of Germany). Two states. Second state exhibited. Plate destroyed.

11. Temsche on the Scheldt (near Antwerp). Two states. Second state exhibited. Plate destroyed.

12. La Pique. Environs of Bagnères-de-huchon. Three states. Plate destroyed.

13. La Hulpe. Environs of Bruxelles. Three states. Third state exhibited. Plate destroyed.

14. Nut-trees of the Farm Champale, near Dinant. Three states. Third state exhibited. Plate destroyed.

15. Sea-shore Pines in the Vicinity of Hyères. Plate destroyed.

16. Parquerolles. (Iles d'Hyères.) Plate destroyed.

17. The two foregoing subjects (with attempts at biting). Plate destroyed.

18. Pear-tree near Moulins-Warnant. Plate destroyed.

19. Fishing Boats: Evening effect. Plate destroyed. (This plate appears in the first state of No. 2, at the top.)

20. Groups of Trees (attempt with ivory point). Plate destroyed.

21. View of Deventer taken from the Suburb. Three states. Second state exhibited. Plate destroyed.

22. Cottage at Buggenhout (Eastern Flanders). Three states. Third state exhibited. Plate destroyed.

23. The Pond in the Wood at Vaassen (Guelderland). Two states. Plate destroyed.

24. Mont St. Guibert. Two states. Plate destroyed.

25. Entrance of the Forest, vicinity of Kelheim, Bavaria. Seven states. Sixth state exhibited. Plate destroyed.

26. Boom at Burght on the Scheldt. Three states. Plate destroyed.

27. Burght at low tide. Two states. Plate destroyed.

28. View of Frankfort (Sachsenhausen). (~~See preface.~~) Three states. Third state exhibited. Plate destroyed.

29. "The Head of Flanders" (Antwerp). Two states. Plate destroyed.

30. The Scheldt at Burght. Two states. Second state exhibited. Plate destroyed.

31. Mill near Abcoude. Three states. Second state exhibited. Plate destroyed.

32. The Lake of Abcoude. Two states. Second state exhibited. Plate destroyed.

33. The Lake of Abcoude. Plate destroyed.

34. Souvenir of Calmpthout. Three states. Third state exhibited. Plate destroyed.

35. A Suburb of Deventer. Two states. Plate destroyed.

36. Souvenir of Moulins-Warnant. Three states. Plate destroyed.

37. Road near Vilvorde. Four states. Fourth state exhibited, early proof. Fourth state exhibited as published.

38. The Lake of Abcoude. Two states. Second state exhibited. Plate destroyed.

39. A Dyke at Bornheim on the Scheldt. Two states. Plate destroyed.

40. Farm on the Shore of the Lake of Abcoude. Two states. Second state exhibited. Plate destroyed.

41. The Thunder-hole at Parquerolles. Plate destroyed.

42. The "Three Brothers" at Parquerolles. Three states. Plate destroyed.

43. The Pond of Calmpthout. Three states. Third state exhibited. Plate destroyed.

44. Olive-tree, near Hyères. Four states. Plate destroyed.

45. On the Banks of the Scheldt at Burght. Three states. Third state exhibited. Plate destroyed.

46. Mill on the Bank of the Gein, near Abcoude. Four states. Fourth state exhibited. Plate destroyed. This subject was reproduced by dry-point, in No. 184. (See preface.)

47. Temsche on the Scheldt. Two states. Plate destroyed.

48. Souvenir of the Environs of Amsterdam. Three states. Third state exhibited. (Title-page of series published in 1872, including Nos. 13, 14, 22, 25, 30, 31, 32, 38, 40, 45, 46, 47, 48.) One hundred proofs were taken and the plates destroyed.

49. The Outer Port of Honfleur. Two states. Plate destroyed.

50. An Orchard near Honfleur. Two states. First state exhibited. Plate destroyed. (Compare No. 58.)

51. The Foundry at Yvoir. Plate destroyed.

52. The Market at Veules (Normandy). Three states. Third state exhibited.

53. Dieppe, the Outer Harbor, and the Suburb of the Pollet. Two states. Plate destroyed.

54. A Corner of the Lake of Abcoude. Two states. Second state exhibited. (First published in Lützow's Zeitschrift für bildende Kunst.)

55. Rocks near Veules. Three states. Second state exhibited.

56. A Farm at Veules. Four states. Third state exhibited. Plate destroyed.

57. The Pegnitz and the Old Walls at Nuremberg. Two states. Second state exhibited. Plate destroyed.

58. Orchard near Honfleur. Two states. Second state exhibited. Plate destroyed. (Compare No. 50.)

59. Mouth of the Seine at Honfleur. Plate destroyed.

60. The Gatherers of Wrack at Veules. Three states. Second state exhibited.

61. Mill in the Cress-beds at Veules. Four states

62. Sachsenhausen: View taken at Frankfort on the Main. Two states. Second state exhibited. Plate destroyed.

63. Cress-bed at Veules. Three states. Third state exhibited. Plate destroyed.

64. On the Bank of the Veule. Two states. Second state exhibited.

65. A Farm at Calmpthout. Four states. First state exhibited. Published in the Journal des beaux Arts.

66. The Village of Abcoude. Plate destroyed.

67. Loenen on the Vecht. Two states. First state exhibited.

68. Group of Oaks at Noord-Deuringen. Two states.

69. A House at Noord-Deuringen. Two states.

70. The Farm of Joochman at Noord-Deuringen. Plate destroyed.

71. The Old Rampart at Veules. Two states. (Published by the Belgian Society of Etchers.)

72. Studies at the Pollet (Dieppe). Plate destroyed.

73. The Outer Port and the Docks at Honfleur. Three states. Third state exhibited. Published in "The Etcher."

74. Chinese Objects.

75. The Return from Fishing (Normandy). Three states. Third state exhibited. Holland paper. Additional copy on Japan paper.

76. The Outer Port of Honfleur. Plate destroyed.

77. Souvenir of Havre. Two states. (Title-page of series published in 1873, including Nos. 52, 55, 60, 61, 68, 69, 73, 75, 77, and 82.)

78. Marine, after the Picture of Clays. Two states.

79. Environs of Dordrecht. Two states. Second state exhibited. (Published by the Belgian Society of Etchers.)

80. A Polder near Weesp. Two states. Second state exhibited.

81. Souvenir of Zaandam. Two states. Second state exhibited. (Published by the Belgian Society of Etchers.)

82. Study of Barks on the Beach of Etrétat.

83. The Seine at Honfleur, at Low Tide.

84. The Vecht near Weesp. Three states. Second state exhibited.

85. The Port of Muiden (Zuyderzee). Plate destroyed.

86. Cows on the Bank of the Schelot (after the painting of A. Verwee). Two states. Plates destroyed. (Published in "L'Art.")

87. Dung-heap and Pig-sty near Weesp. Two states. Plate destroyed.

88. Mill on the Bank of the Vecht, near Weesp. Two states. First state exhibited. (Published by the Belgian Society of Etchers.)

89. Fishing Boats in the Harbor of Honfleur.

90. In the Biesbosch, near Dordrecht. (See preface.) Two states. Second state exhibited.

91. Environs of Dordrecht. Three states. Third state exhibited.

92. Dordrecht. Four states. (Published in "The Etcher.")

93. Polder near Loenen. Two states. Second state exhibited.

94. The Road from Weesp to Muiden. Two states. Second state exhibited.

95. In the Park of the Chateau of Groeneveld. Three states. Third state exhibited.

96. Boats at Anchor off Dordrecht. Two states. Second state exhibited.

97. The Maas between Dordrecht and Rotterdam. (A sketch.) Two states. Second state exhibited.

98. Vessel on the Maas. Three states, Third state exhibited. (Title-page of the series published in 1877, including Nos. 90, 91, 93, 94, 95, 96, 98, 101, 102, 103, 104, 105, 106.)

99. Dock-Yards at Muiden. Two states. Second state exhibited. Plate destroyed.

100. Study of Flowers. Plate destroyed.

101. The Mouth of the Vecht and the Zuyderzee. Two states. Second state exhibited.

102. The Lake of Abcoude: Evening effect. Two states. Second state exhibited.

103. The Village of Abcoude. Two states. Second state exhibited.

104. The Village of Overschie. Two states. Second state exhibited.

105. The Rietdykshaven at Dordrecht. Three states. Third state exhibited.

106. The Vecht near Weesp. Two states. Second state exhibited.

107. The Wharf at Dordrecht. Two states.

108. Environs of Haarlem. Two states. Both exhibited. Plate destroyed.

109. In the Biesbosch near Dordrecht. Two states.

110. Environs of Dordrecht.

111. The Maas near Dordrecht.

112. Group of Trees in the Downs near Haarlem. Two states. First state exhibited.

113. The Downs near Zandvoort. Plate destroyed.

114. The Dock-Yards at Papendrecht. Four states. Fourth state exhibited. Also trial proof. Plate destroyed.

115. Study of Trees. Plate destroyed.

116. Bloemendaal. Environs of Haarlem. Four states.

117. Study of Oaks. Environs of Haarlem. Two states.

118. Bridge at Overschie. Two states. Second state exhibited. Plate destroyed.

119. Fishing Boats on the Beach of Zandvoort. Two states. Second state exhibited. Plate destroyed.

120. The Sale of Fish on the Beach of Zandvoort. Plate destroyed.

121. Same subject as the preceding plate. (The drawing reversed and corrected.) Two states. Second state exhibited. Plate destroyed.

122. A Corner of the Lake of Loosdrecht. Plate destroyed.

123. The Laak near the Steeg. Two states. Second state exhibited.

124. Canal at Loosdrecht. Three states. Third state exhibited. Plate destroyed.

125. Hulks in the Biesbosch. Three states. Third state exhibited. Plate destroyed.

126. Old Oaks at Wolfhezen. Three states. Third state exhibited. Plate destroyed.

127. The Moors at Wordt-Rheden. Two states.

128. Dordrecht. Three states. First and third states exhibited. Plate destroyed.

129. Environs of Dordrecht. Plate destroyed.

130. Crooswijk (Suburb of Rotterdam) Two states. Plate destroyed.

131. In the Harbor of Dordrecht. Two states. Plate destroyed.

132. Farm near Abcoude. Four states. First and fourth states exhibited. Plate destroyed.

133. In the Upland Moors at Wordt-Rheden. Three states. Third state exhibited. Plate destroyed.

134. The Spaarn near Haarlem. Three states. Third state exhibited. Trial proof. Plate destroyed.

135. The Lake of Loosdrecht. Two states. Second state exhibited. Plate destroyed.

136. Mills at Dordrecht. Two states.

137. At the Water's Edge.

138. Mills at Dordrecht. (Same subject as No. 136.) Five states.

139. Banks of the Scheldt. Two states. Second state exhibited. (Title-page of the series published in 1880, including Nos. 99, 108, 114, 121, 124, 125, 126, 128, 132, 133, 134, 135, 139.) Of this series fifty impressions were taken from each plate, and the plates then destroyed.

140. Temsche on the Scheldt: Evening effect. Four states. Fourth state exhibited. Dry-point, the first one (except No. 5 see, preface) made by the artist.

141. Bitings on zinc.

142. Bitings on copper.

143. Flushing Pier.

144. Flushing Pier.

145. Flushing Pier. Two states.

146. Old Oaks at Wolfhezen. Two states.

147. Boats on the Maas. Two states. Second state exhibited.

148. Wolfhezen. Dry-point. Four states. Fourth state exhibited.

149. Flushing Pier. Dry-point. Four states. Fourth state exhibited.

150. Weesp. Three states.

151. The Yssel, near the Steeg. Dry-point. Three states. Third state exhibited.

152. Same subject as No. 151 (biting on zinc).

153. Road on the Bank of the Lake of Loosdrecht. Dry-point. Three states. Third state exhibited.

154. The Roadstead at Flushing. Dry-point on zinc. Two states.

155. Old Oak. Dry-point. Four states.

156. Cliffs at Veules. Three states.

157. The Banks of the Yssel. Dry-point. Two states. Second state exhibited. Twenty proofs printed.

158. Dordrecht: Rietdykshaven. Two states. First state exhibited; a very brilliant impression before the roofs were darkened.

159. Mill at Dordrecht. Two states. Second state exhibited. Plate destroyed: only twelve proofs like this were printed, the plate having been injured in printing the thirteenth impression.

160. Moors at Wolfhezen. Dry-point on zinc. Three states. Third state exhibited.

161. Old Oaks at Wolfhezen. Dry-point on zinc. Three states. "A study for dry-point." Same size as No. 160.

162. Old Harbor at Flushing. Dry-point on zinc. Three states. Second state exhibited. (Two proofs printed.) In the first state the roofs were not darkened; in the third state the shadows are increased, making a much richer effect.

163. Dolmen in the vicinity of Tréqunc (Morbihan). Dry-point on zinc. Two states. Second state exhibited.

164. Boats on the Zuyderzee (Zeeburg). Dry-point on zinc. Two states. Second state exhibited. Plate destroyed. Thirty-five impressions printed.

165. The Maas off Dordrecht. Dry-point on copper. Two states. Second state exhibited. Plate destroyed. Twenty-five impressions printed.

166. Dordrecht: Zwyndrecht. Dry-point on copper. Plate destroyed. Twenty-five impressions taken.

167. Environs of Auray (Morbihan). Dry-point. Three states. Third state exhibited.

168. In the Suburbs of Amsterdam.

169. Dordrecht — Canal: Evening effect. Three states. Third state exhibited. Plate destroyed. Bitten plate, of which a galvano-plastic reproduction was published by the Society for Engraving at Vienna; the proof exhibited is from the original plate, which was destroyed by the artist.

170. Dordrecht: Voorstraatshaven. Two states. Second state exhibited. Bitten plate published by the Dutch Etching Club.

171. Druidic Stones in the Plain of Carnac (Morbihan). Four states. Fourth state exhibited. "A bitten plate of strong effect."

172. Banks of the Y. Dry-point. Two states. Second state exhibited.

173. The Pond of the Villa Caprera, near Haarlem. Dry-point on zinc. Three states. Third state exhibited. Plate destroyed. "A favorite plate" of the artist.

174. The Downs of Zandvoort. Dry-point. Two states. First state exhibited. Of the first state, only three proofs were printed.

175. Dordrecht: Evening effect. Dry-point. Three states. Third state exhibited. Of the first state, only four proofs were printed; in the second state some lines were taken out of the sky and water, making both more luminous; in the third, there are additional lines in the sky, and the whole plate is darkened, producing an effect of later evening, with a suggestion of coming rain.

176. Meerenberg, near Haarlem. Dry-point. Two states. First state exhibited.

177. Zandvoort. Dry-point. Three states. Third state exhibited. Second proof.

178. The Downs at Zandvoort, near Elswout. Dry-point. Two states.

179. The Downs near Haarlem. Dry-point. Two states. Second state exhibited.

180. The Entrance to the Village of Spaarndam. Plate destroyed.

181. Haarlem, the Spaarn.

182. The Y, near Amsterdam. Plate destroyed. First state.

183. The Rietlanden near Amsterdam. Dry-point on zinc. A very large plate, measuring 40 x 26 inches, of which twenty proofs were printed. The subject is similar to that of No. 214. Plate destroyed.

184. Mill on the Bank of the Gein. (Same subject as No. 46.) Two states. Second state exhibited. Plate destroyed. This plate is a reproduction in dry-point — without being an exact copy — of No. 46.

185. Saw-mill at Dordrecht. Dry-point. (Same subject as No. 159.) Two states.

186. Fishing Boats. Dry-point. First state (exhibited), two impressions taken. Second state (exhibited), three impressions taken; work in the sky reduced. Third state with the monogram, four impressions taken. Fourth state, the copper cut off at the bottom; fifty proofs taken (published in 1884). Fifth state, work added in the sky; blacks diminished; a figure added in the little boat (final state).

187. Entrance to the Forest. Dry-point. Two states. (Subject similar to No. 25.)

188. Zandvoort.

189. The Maas. Dry-point.

190. Bergen op Zoom, High Tide. Dry-point.

191. Yomiden. Dry-point.

192. Bergen op Zoom, Low Tide. Dry-point.

193. Dordrecht: Moonrise. Dry-point.

194. Overschie. Dry-point.

195. Harbor of Yerzeke. Dry-point.

196. Tug on the Maas. " "

197. Haarlem, the Spaniard's Alley.

198. Tholen. Dry-point.

199. The Spaarn at Haarlem. Dry-point.

200. The Maas. Dry-point. Title-page of set published in 1884, including Nos. 189, 190, 191, 192, 193, 194, 195, 196, 198, 199, 200, 203, 204, 207.

201. The Dark Lakes near Bergen op Zoom. Dry-point.

202. The Papendrecht, Ferry-boat. Dry-point.

203. Rotterdam. Dry-point.

204. Dordrecht. Dry-point.

205. Pilot Boats at Flushing. Plate destroyed.

206. Sunset. Dry-point. Two states. Second state exhibited.

207. Index of the Series, 1884. Dry-point, with some bitings.

208. Study of Flowers. Dry-point. Twenty proofs taken. Plate destroyed.

209. In the midst of the Forest. First state.

210. Dordrecht. Dry-point.

211. The Maas off Dordrecht. Dry-point. Two states. Both exhibited.

212. Seeburg.

213. Mills near Dordrecht.

214. The Rietlanden near Amsterdam.

215. Pier at Bergen op Zoom.

216. Ducdalf: Environs of Dordrecht.

217. Old Canal at Dordrecht.

218. Middenduin, near Overveen. Second proof, with sketches in dry-point on the margin.

219. Group of Trees: Evening effect in the Downs.

220. Old House near Katwyk.

221. Katwyk on the Rhine. Two states. Second state exhibited.

222. Katwyk on Sea.

223. Katwyk, Small Street of.

224. Katwyk, the Church Tower of.

225. Elswout.

226. Road in the Downs.

227. The Light-house at Katwyk.

228. Moonrise in the Downs near the Villa Caprera.

229. Canals near Ryusburg.

230. In the Downs of Holland. (Frontispiece.)

231. Piers at Zeeburg.

232. Fishing Boats off Katwyk. Two states. Second state exhibited.

233. Kinderdyk.

234. The Dolmen of Rondossec near Plouharnel. Two states.

235. The Point of Raz (Finisterre). Trial proof.

236. Flowers.

237. Group of Trees. Souvenir of a Picture by Theodore Rousseau.

238. Fishing Boats returning to Harbor.

239. Cliffs (Coast of Normandy).

240. The Maas off Dordrecht.

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